

After the Raw and the Cooked

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The obsolete dichotomy between the natural and artificial finds its most exacerbated expression in the routine and tired ways in which we conceptualize the ground and intervene in it. In this essay, Colman and Lerup jointly propose to destabilize and redefine our relationship to nature through the ground by applying the prism of Post-Structuralism to the ideas and categories laid out by Claude Lévi-Strauss in *The Raw and the Cooked*. The work of Belgian architect Xaveer de Geyter, with his unconventional interventions in the saturated ground of his Flemish context, serve as demonstration of the many ways in which architecture and nature can and should exchange positions according to this new logic.

KEYWORDS

Nature, Architecture, Artificial, Ecological Crisis, Xaveer de Geyter

PALABRAS CLAVE

Naturaleza, arquitectura, artificial, crisis ecológica, Xaveer de Geyter

The notion of “The Raw and the Cooked” is a useful way to think through the question of “nature as a construction material” raised by this issue of *Revista de Arquitectura*. The phrase translates the title of Claude Lévi-Strauss’s 1964 *Le Cru et le Cuit*. In recognizing that Lévi-Strauss evokes a number of related oppositions – “the fresh and the decayed, the moistened and the burned, etc” – we are already on our way, as was Lévi-Strauss himself, to complicating the ordering and sorting function he suggested empirical abstractions of this kind could have for our thinking¹. Famously, Jacques Derrida, but two years later, in his 1966 lecture in honor of Lévi-Strauss, sounded a rupture in the transcendental ‘origins’ of oppositional thought, at once grasping, shaking, undermining, and upturning the structuralist project². Until we cooked things, Derrida’s

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Lars Lerup, designer and writer, is a Professor and former Dean of Architecture at Rice University. His work focuses on the intersection of nature and culture in the contemporary American metropolis, and on Houston in particular. A relentless writer, he is the author of many books, including *The Continuous City* (Park Books, 2017), *One Million Acres and No Zoning* (AA, 2011), *After the City* (2000, MIT Press), *Room* (1999, Menil Collection), *Planned Assaults* (1987, MIT Press), and *Building the Unfinished* (1977, SAGE). In 1995 he published the article “Stim and Dross: Rethinking the Metropolis” in *Assemblage magazine*, which delivered a radical way of thinking about the new American city.

Fig. 01

Ville Nouvelle Melun-Sénart, Melun, 1987, OMA.

work points out, the raw never occurred to us. Harvesting structuralism as fresh material, Derrida astonishingly transubstantiated the cooked into the raw³. As we feel the planet's temperature intensify, its ingredients increasingly transmuted, this turnover has become paradigmatic; it is not nature but artifice that is our ineluctable starting point.

Structuralism has been understood as the spatialization of relationships: in a metaphor that has proved compelling for architects, a datum or ground figures the organizing structure of thought at a particular moment in time. Wrestling with a problem, structuralism puts its foot on things and holds them in place⁴. Roland Barthes compared the approach to the synchronous view of Paris constituted by the Eiffel Tower⁵. Our view of and our detachment from the earth are coeval.

Bird's-eye vision is as problematic as it is seductive for architects. As the chaotic ground we leave behind becomes an increasingly fluid foundation ever more difficult to grasp, we have tended to cultivate a galactic desire; fantasizing other worlds, we suppose we might escape our material bonds by imagining our planet anew. But there is another "line of flight" that reimagines our increasingly heated, fermented, and rotten sphere⁶. It undermines the abstraction of oppositions –the raw and the cooked, the natural and the fabricated, the built and the unbuilt– by descending into the substance of things.

Post-structuralism, ripping the ground from beneath us, might have given us a sinking feeling. But it proves most liberating once we've learned to float. The ground, the air, space, ... are nothing but liquids, flowing, descending, rising, reacting. When we realize that, however imperceptibly, everything moves, time becomes central. We have long believed the earth revolves around us. The idea of human-induced climate change reasserts our pivotal position. We don't, of course, dispute that we are the agents of our current predicament. But we should make the crucial distinction between this agency, which is everywhere apparent, and control, which is nowhere to be seen. In this realization, our lofty ambitions return to earth. To capture this humbler sensibility, we cite William Wordsworth. In his character Lucy (1798), who is at once temporal and eternal, we glimpse something of ourselves:

"A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.
No motion has she now, no force;
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones, and trees".

The oppositional –life and death, day and night, the animate and the inanimate, the aboveground and the underground, the autochthonous and the transplanted, movement and stasis, and, of course, nature and artifice– is, in fact, a tumult. From the imbroglio science excavates history and plumbs processes, which the arts and design seek to motivate, organize, even accelerate.

Having never really attained the supernal forms supposed by Plato's demiurgic craftsman, we architects might recognize, even embrace, the sublunary mortality of things. In suggesting Lucy –caught

between future and past, being and becoming— is us, we mean it quite literally. In the broil in which we find ourselves, there is unending substantial transformation: We inhale molecules once respired by Wordsworth. Our particulars are but particles, once –and soon again– carried by the winds; winds increasingly affected by our own flights of fancy. Lucy rolls about in Wordsworth. She features as one of the most important discoveries in paleontology: a skeleton with anatomy strikingly similar to our own. And she appears “in the sky with diamonds” in a world of “cellophane flowers”, “tangerine trees”, and marmalade skies”⁷. Suspended between knowledge and the imagination, past and future, nature and art, Lucy composes everything, but not, or not just, in the authorial way we’ve come to suppose. In the material dimension of our human nature, we become trees become buildings become compost⁸. The whole is a roiling spolia⁹.

How to navigate this soup?

The ground, as a liminal site of material representation, the mystic writing surface between earth and sky, has long been architecture’s privileged theoretical focus¹⁰. No less so as setting structuralism adrift became a strategy of contemporary architectural production¹¹. Baked into these engagements, long constituted in the architectural metaphors of western philosophy, was a fibbing on foundations and metaphysics, wherein the earth lies –our monument and our tombstone– as the ineluctable crux of the matter¹². But, in the course of upturning established foundations, what was once timelessly suspended, fixed in geologic strata, has been released and mixed to form a new cultural atmosphere. Gasification and liquefaction define our era. As the earth vaporizes and melts, its contours dissipate. Nature and artifice, the built and the unbuilt, have tumbled into vertigo. The categorical disturbance of the raw and the cooked has left us ungrounded and our vision grasping. We must now fathom orientation in the even light of an omnidirectional field¹³.

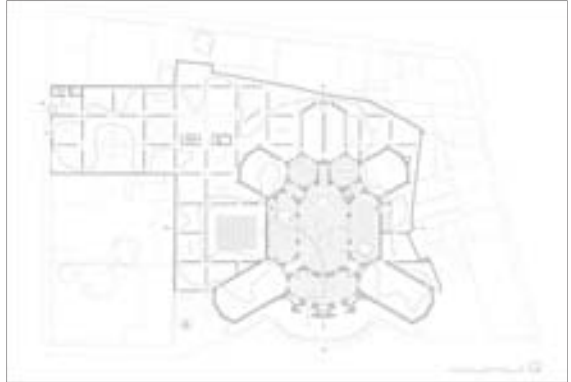
To consider the architectural questions involved in this liquefying physical and intellectual context there is perhaps no more telling example than the practice of Belgian architect Xaveer de Geyter, in both his work with the Office for Metropolitan Architecture (OMA) and Xaveer de Geyter Architects (XDGA). De Geyter’s diagrammatic approach is precisely relevant to our concerns insofar as it attains the limits of grounded thinking.

In the book *After-Sprawl* (2002), XDGA, working with Lieven de Boeck, begin with the observation that sprawl –the dissolution of a clear threshold between country and city– is a global concept ignorant of variation in settlement patterns and specific local conditions. They imply that sprawl is a peculiarly North American conception; dueling categories of built and unbuilt make no sense in a European context with layers upon layers of history –sedimented, eroded, pressurized, transformed– where landscapes have been denatured again and again¹⁴.

To chart the consequences of this observation, it is useful to simply recount one of de Geyter’s recent lectures (Rice University, January 31st, 2018), or, more specifically, what we take to be its deftly formulated structure. The lecture, in its elegantly conceived and controlled course, ranges from the scale of the city to the scale of the building detail. But, more importantly, it moves in its conceptual discriminations from stark urban outlines toward a subtle field of material, as though an over-exposed photographic negative transmutes into a landscape of rasterized values before our very eyes.



02



04



03



05



06

Although the lecture considered many more projects than we will mention here, the following will suffice as landmarks:

1. The priority of the built and the unbuilt is reversed: In OMA's project for the planning of Melun-Sénart, a new town in 'verdant' fields south-east of Paris, the "strategy of the void" inverts the orthodox architectural focus on the built, fixing instead the form of the unbuilt, to preserve open space regardless the future of this area's urban development (fig. 02)¹⁶.

2. The symmetry between the built and the unbuilt is eroded: The project for the Oude Dokken School (Ghent, 2015) incorporates a landscape inside one 'half' of the building (fig. 03). A project for the headquarters of the International Olympic Committee (Lausanne, 2014) conceptually subsumes both parkland and an existing historic building beneath a single roof. While these projects incorporate the unbuilt into the built, a third project, an extension (2015) to the Musée des Beaux-Arts in Tournai, originally designed by Victor Horta (1907-1928), by filling an existing urban void surrounding the original building, incorporates the built into the unbuilt (fig. 04).

3. The ground as defining datum of the built and the unbuilt is undermined and upturned: In the joint OMA, XDGA, and One Architecture proposal for Les Halles (Paris, 2003-2004) the opposition between the raw and the cooked, the natural and the fabricated, is entirely destabilized (fig. 05). To reveal the strata dormant, inert, and stale beneath Paris's central core since the travesty of sixties reform, the architects precipitate a volcanic disruption: layers of infrastructure are thrown into the light, caverns dig into strata of retail, metro circulation erupts and solidifies into monolithic plugs, while program and vegetation, of all kinds and shades, kempt and unkempt, find their level, in nooks and crannies, fecund ravines, tamed crop circles, and buckling floorplates.

4. The natural and the fabricated are synthesized: In the rhizomatic folding of Les Halles, the history of the city is taken as the raw material of the future. At a very different scale, in the lower apertures of the Sint-Lucas Hogeschool voor Wetenschap en Kunst (Ghent, 2002-2013), modeled on natural lithic specimens, semi-transparent/translucent resin and opaque concrete conglomerate to erode any formal distinction between the organic and the inorganic (fig. 06); the imbrication of the built and the unbuilt, the geologic and the tectonic, are manifest in the detailed materiality of intimate phenomenal experience.

The lecture follows a scalar and conceptual rather than chronological development. But the apparent drift from the delimitation to the complication of the raw and the cooked, the built and the unbuilt, should not be understood as constituting a temporal advance. De Geyter's refusal to didactically assert such a development betrays his determination that our engagement with our material condition no longer be thought in linear terms: as nature lost or abandoned to the manifest destiny of an artificial horizon. This repertoire of hybrid and synthetic positions is already available within the force-field established by the poles of nature and artifice.

In de Geyter's work: rather than following a drift between oppositional terms, we are brought to the moment of their sublimation. Already in Melun-Sénart, but most adamantly in *After-Sprawl*, the void is realized, more than a negative or a singularity, as a manifold of interspersed and interpenetrating ecological layers and fragments – of agriculture, forest,

Fig. 02
Ville Nouvelle Melun-Sénart, Melun, 1987, OMA.

Fig. 03
Oude Dokken School, Ghent, 2015, XDGA.

Fig. 04
Musée des Beaux-Arts, Tournai, 2015, XDGA.

Fig. 05
Les Halles, Paris, 2003-2004, OMA, XDGA.

Fig. 06
Sint-Lucas, Ghent, 2002-2013, XDGA.

recreation, husbandry, ...; the figure-ground, particularly in Belgium, where XDGA practices, has dissipated into a proliferation of in/consistent and indistinct patchwork hues, a post-pointillist landscape with innumerable shades and shapes intermixing greens, grays, browns, blues The categorical tints of nature and artifice have lost any discernible value. In their stead arise a constellation of transient features and bodies: rivers, berms, cuttings, plants, verges, greens, creatures, machines, ...

The temporal claim asserted by the “after” in “after-sprawl” is presented as a discovery rather than a projection, but it is nonetheless a breakthrough insofar as it punctures and evaporates the ground plane as the tympanum of our thinking. We realize that, like a water bug, we’ve long been transfixed by a debilitating surface tension. It is obvious enough that between Melun-Sénart and Les Halles the ground as datum, in an ongoing conceptual rumination, has been so chewed up, that it releases an atmosphere of free-floating substances. Less obvious is that within this release strategies of suspension already appear.

Architectural composition is usually associated with grounding, methodically arranging an assemblage of elements in place through various organizing constructs. But XDGA’s compositions have tended to other inclinations. Rather than arrange, the IOC project absorbs irreducible aspects of the context and the required elements of the brief with a single *scan* of the site (fig. 07). Faced with the irreconcilable dilemma of expanding a private institution into public parkland, XDGA accept the paradox by sweeping the one into the other: a portion of the park and the historic villa, their particulars and potentials, are, sandwiched beneath a flatbed lid, instantly suspended in an evenly lit transparent vitrine. De Geyter emphasizes that “the design [of the IOC project] is more about using existing buildings and elements as ingredients for a new composition”. As with the ‘discovery’ of an ecologically diverse European ‘sprawl,’ the constituents of the project are not so much made as found left over, the cooked swallowed as raw. Comparing this proposal to the design for the New Port House in Antwerp (2008), which XDGA describe as “lost” in its site, de Geyter continues: “What might appear as conflictual to some people is for us rather a matter of creating a new situation from what already exists”¹⁶. The question of the raw and the cooked, no longer a preoccupation with the built and the unbuilt, becomes less about the precise delineation of the site than the recomposition of specific material ingredients.

The practice of scanning, rather than figuring against a projected datum, models internal relationships. It takes all relationships –between and within humans, humans and things, things and things...– to be a manifold of interrelationships. It abandons that conception of design which oscillates between the abstract, universal formulation of the autonomous object and its realization in place. The designer, no longer a demiurgic disposition, becomes a subject immanent with their object, observing and motivating the rearrangement and transmutation of extant conditions. Indeed, conceived as a continuously scanning subject, who, rather than escaping to the ideal, consumes and exhales the constituents of the earth and its atmosphere, the architect is interred with the hitherto ‘other’, an expanded pantheon incorporating all creation.

It is not our contention that XDGA fully abandon themselves to the material consequences of their approach. Other, generally younger, practices are more willing to absolve themselves in the ecological, perceptual, and affective potentials of material engagement¹⁷.

Moreover, those of the descendent generation are more likely to equip themselves with spectral prosthetics, such as lidar, and digital photography, printing, and fabrication, that enmesh the contemporary designer in virtual clouds as fertile soil for the imagination. Nevertheless, we do suggest the work of XDGA reaches this threshold. (The aforementioned apertures of the Sint-Lucas art studios perhaps come closest.) And, precisely because it is on the cusp of an evaporating nature and the loss of a representational ground, certain latent and potential transformations are, at least for us, all the more redolent.

Onto its site by the canal, the Oude Dokken (Old Docks) School trawls up the catch of contemporary elementary pedagogy: the buoys, life rafts, and sustenance, but also the untold discoveries, of a program that is at once institution, nursery, and playground. In reefs of ludic visions, XDGA imagine a school of effervescent children. Pools, fountains, slides, shoals, ramps, rushes, and colorful bubble balls hover in an open aquarium, microcosm of the scholastic world. The project announces its willful departure from traditionally grounded institutions like an overturned terrarium. Clumps of colorfully vegetated earth remain appended to some of its theatrical elements. 'Open space' is at last spatial, liberated from the abstract modernism of an earthly canvas. In the school's loose net, everything appears, like a clay pot, as thrown nature.

In this portmanteau we glimpse the architectural corner of a future universe. For these children, we imagine, traditional narratives of order and assuredness have been suspended. The next generation might well slip behind the dusty curtain to run loose, 'back of house', in our

Fig. 07
IOC, Lausanne, 2014, XDGA.



earthly museum, where, searching specimens unscripted and anew, they develop post-humanist curricula and make entirely new natural history.

But, even if we revise the labels or strip them from our classificatory file cabinets, the outline of the gridded net persists, perhaps always seared, on our retinas. There might be an unmooring on trial in the old docks, but harboring seems to remain. The structuring, representational scaffold constitutes a threshold between the edifice and the world that we might never step beyond, even if the tossing enabled by this network produces the coming 'égalité', not simply between students and teachers but also among subjects and things. Poised to view our world in all its dimensions, even the philosophical notion of "flat ontology" appears a reductive representation. At the horizon of the posthumanist future we encounter an anthropocentric past.

This conjunction is particularly salient in the Tournai museum addition, where XDGA string up Horta's tortoise like a tortured Vitruvian man. In this remarkable act, we witness an extraordinary dissolution of categories. Parodying da Vinci's anatomy, Horta had given the anthropomorphic corpus of architecture a remarkable twist, not a la Michelangelo's 'contrapposto', but deploying mythological therianthropy. Although the old museum is not the most compelling example of Horta's fusion of 'man' and nature, XDGA brilliantly reinterpret this fundamental theme of Horta's work. As in the Hôtel Tassel, stepping into the Tournai museum from the interior of the metropolis, the walls of the edifice, illuminated by large skylights, dissolve as one paradoxically discovers themselves thrust into nature. In-filling the void between the museum and the city and clearing out the flotsam accumulated in the original building, XDGA resynthesize with remarkable power Horta's original conception – 'Horta in urbs and urbs in horto'.

Yet, by forming their accretion as a gridded field of rooms, and scaling and aligning their addition to correspond with the protrusions and symmetries of the found museum's shell, XDGA radically transubstantiate Horta's plan. Caught in XDGA's net, Horta's animation of architecture is inverted with the perversity of a skilled and sadomasochistic taxidermist. As attention is drained from the external contour, Horta's animate body decomposes; splayed and articulated, it is drawn limb from limb. With the unsettling erasure of the body become animal thence organs, XDGA offers 'old man architecture' prostrate, more petrified than *au courant*, a geometricized corpse splendid 'en lit de parade'. In the degree-zero of the grid, XDGA's plan tenses the ground plane into a shudder at the threshold of void and mandate, at once embalming the architectural body and precipitating its decomposition into the wild territory of the city. The project thus recalls the series of speculative proposals concluding *After-Sprawl*, wherein XDGA at once liquefy and preserve the urban figure/ground by pixelating its complexity into a rasterized contiguity¹⁸.

In Tournai, the object is mummified in perpetual crisis, a metonym of XDGA's project on the city, which, scanning (freeze-framing) the necrotic fermentation of the Belgian landscape, makes instantly available the rich plenum of its conditions¹⁹. In representing the voxelated scheme of the Tournai museum, XDGA inscribe through the plan a meandering line from entry to exit indicating a visitor's leisurely path. While this line shows no marked difference as it courses back and forth from old to new, despite their destined contiguity, the figure of the old museum and its newly saturated ground each stubbornly maintain their consistency. In the

relationship of enclosure and opening (form and its decay), two distinctly-different worlds appear jammed together: one open, loose, indeterminate, the other a series of provisional cells. In the open field each pixel opens onto those surrounding it. In the original body-like plan, limited openings control circulation. The stricter regimentation of the corpuscular narrative, with its anthropocentric familiarity and comfort, liquefies in the post-humanist field, as the historical corpus is incrementally wormed away.

Like Gulliver, we apprehend ourselves pinned, like a chalk outline, to the ground. Yet, equipped with a half-century of 'theory,' able to discern even the faintest anthropocentric trace, we also understand the drifting sands of time will erode every index. Some suppose we should just let ourselves go. Others remain nostalgic for the flat circadian landscape a la Jacques Brel's "Le Plat Pays". But, realizing ourselves tumbling with and into rocks and robots, perhaps the ever-finer grids, nets, and frameworks by which we flatten, pixelate, and voxelate our irreducible materiality might be understood, not as the means by which we sort and fix, but rather the way in which we engage and search the increasingly complex stream of our earthly becoming. For this emerging potential we can do no better than cite Mario Carpo at length:

"In theory, and increasingly in practice, digital design and fabrication tools are eliminating many of the constraints that came with the rise of industrial standards. X-ray log scanning, for example, is already used in forestry: trees are scanned prior to felling, and the cutting of the boards is customized for each trunk to minimize waste. The scan is discarded by the sawmill after the planks are sold, but there is no reason not to envisage a full design-to-delivery workflow, in this case extended to include the natural production of the source material –from the forest to the end-product, perhaps from the day the tree is planted (which would once again curiously emulate ancestral practices of our pre-industrial past). Each tree could then be felled for a specific task: a perfect one-to-one match of supply and demand that would generate economies without the need for scale –which is what digital technologies typically do when they are used the right way. Likewise, variable property materials can now be designed and fabricated at previously unimaginable levels or resolution, including concrete, which can be extruded and laid by nozzles on robotic arms, so each volumetric unit of material can be made different from all the others. This is what artisanal concrete always was –which always scared the engineers to death, because they could not design and calculate that"²⁰.

Continuously scanned, our material reality becomes available, but not in the way that, theorized in Martin Heidegger's idea of the "standing reserve", we lock it up and set it rigid²¹. Design can now proceed, not with crude abstractions, but intimately, with the specific and peculiar tendencies of the materials that compose its site, program, and body. Rather than abandon our ineluctable technological striving in misplaced nostalgia for the raw, just cooked, mixed, fermented, and rotted a little more, the "standing reserve" –that irreducible, instrumental gap between our worldly imaginings and our earthly reality– might just "melt into air"²². Chemistry is unmerciful. But we must become one with that uproarious sticky granularity jamming in our marmalade skies. As every chef knows, in the matter of the raw and the cooked, the pressing issue is the irreversibility of time. RA

Notes

01. Claude LÉVI-STRAUSS, *Le Cru et le Cuit* (1964), translated as *The Raw and the Cooked*, Chicago, The University of Chicago Press, 1969, p. 1.

02. See: Jacques, DERRIDA, "Structure, Sign, and Play in the Discourse of the Human Sciences", in *Difference and Repetition*, London, Routledge, 1978, pp. 278-294.

03. See: Jacques, DERRIDA, *Of Grammatology*, 1976, Baltimore and London, The John Hopkins University Press, 1998.

04. On this metaphor in Barthes, see the tenth chapter of FRY, Paul, *Theory of Literature*, New Haven, Yale University Press, 2012.

05. For Barthes, the Eiffel Tower is "determined to persist, like a rock or a river". See: BARTHES, Roland, "The Eiffel Tower", trans. by Julie Rose, in *AA Files*, 64, 2012, pp. 124-132.

06. Here we use an elaboration of Lévi-Strauss's categories made by K. Michael Hays in his lecture with Andrew Holder at the Harvard Graduate School of Design, "Inscriptions: Architecture Before Speech", January 23, 2018. The term "line of flight" belongs to Gilles Deleuze.

07. According to Wikipedia, *Australopithecus*, unearthed in 1974, was named "Lucy" because the Beatles' song of that name was playing loudly and repeatedly on a tape recorder in the camp.

08. Our use of Wordsworth's poem as an epitaph is influenced by the final two chapters of Fry, *Theory of Literature*.

09. See: SERRES, Michel, *Rome, The First Book of Foundations*, 1983, London, Bloomsbury, 2015.

10. On the mystic writing pad see: FREUD, Sigmund, "A Note Upon 'The Mystic Writing Pad'" (1925) and DERRIDA, Jacques, "Freud and the Scene of Writing", in *Writing and Difference*, London, Routledge, 1978, pp. 196-231. See also: EISENMAN, Peter, "Diagram: An Original Scene of Writing", in: EISENMAN Peter, *Diagram Diaries*, New York, Universe, 1999, pp. 26-35.

11. The work of Peter Eisenman is only the most acute example.

12. See: WIGLEY Mark, *The Architecture of Deconstruction: Derrida's Haunt*, Cambridge, Mass. and London, The MIT Press, 1993.

13. If we are entirely without ground, natural or artificial, we may be in a condition without "inscription", a representational condition after drawing. Compare Steven Knapp and Walter Benn Michaels, "Against Theory", *Critical Inquiry* 8, n. 4, Summer, 1982, pp. 723-742, which begins with inscription on the beach (an unstable ground) and K. Michael Hays, in the lecture cited above, who, following the opening of Wordsworth's *Essay on Epitaphs*, takes the artificial ground of architecture as the place of inscription.

14. Lieven de Boeck and Xaveer de Geyter Architects, "After-Sprawl", in Xaveer de Geyter Architects, *After-Sprawl: Research for the Contemporary City*, Rotterdam, NAI Publishers, 2002, pp. 19-32.

15. See: "Surrender" in: SIEGLER, Jennifer, ed., *S, M, L, XL*, Rotterdam, 010 Publishers, 1995, pp. 972-989.

16. DE GEYTER, Xaveer, "A Conversation with Xaveer de Geyter, XDGA, at Casa dell'Architettura in Rome", February 26, 2015, <http://www.bmiaa.com/xdga-casa-dellarchitettura/>

17. The most representative collection of these practices would be that gathered by K. Michael Hays and Andrew Holder for the exhibition, *Inscriptions: Architecture Before Speech*, January 22 to March 11, 2018, Harvard Graduate School of Design.

18. Xaveer de Geyter Architects, *After-Sprawl: Research for the Contemporary City*, Rotterdam, NAI Publishers, 2002, pp. 173-251.

19. On the "crisis of the object", see Manfredo Tafuri, *Theories and History of Architecture*, New York, Harper and Rowe, 1976.

20. CARPO Mario, *The Second Digital Turn: Design Beyond Intelligence*, Cambridge, Mass. and London, The MIT Press, 2017, pp. 52-53. Carpo identifies searching rather than sorting as the basis of what he calls "the second digital turn". His distinction runs throughout our text.

21. See: Martin HEIDEGGER, *The Question Concerning Technology and Other Essays*, New York, Harper, 1977, p. 20.

22. For Heidegger's differentiation of earth and world see "On the Origin of the Work of Art", in: *Basic Writings*, New York, Harper Collins, 2008, pp. 143-212. The phrase "melts into air" belongs to: BERMANN, Marshall, *All That is Solid Melts Into Air: The Experience of Modernity*, New York, Penguin Books, 1988.

